The Shakespeare Newsletter

VOL. II, Nos. 3 and 4 *"Knowing I lov'd my books, he furnish'd me . . ."* March-April, 1952

Shakespeare Papers At NY Renaissance Club

Shakespearean papers by W. Gordon Zeeveld of the University of Maryland and Sidney Thomas of Queens College resulted in a spirited discussion at the meeting of the New York Renaissance Club on February 26th. Albert H. Buford of Fordham presided.

In his paper Prof. Zeeveld based his observations on Shakespeare's method of presenting ideas dramatically, particularly during the latter half of his career. Prof. Zeeveld's précis written for *SNL* follows:

"FOOD FOR POWDER—FOOD FOR WORMS"
by W. Gordon Zeeveld, University of Maryland

One theatrical device which Shakespeare uses with great dramatic power to procure basic unity within the play is the echo image. It is what Professor Caroline Spurgeon referred to some years ago in a British Academy lecture as "iterative imagery" without giving it a specific dramatic function. To the attentive ear—and I assume that Shakespeare's auditory heard as well as we do—the echo image accents the idea at the core of many of his plays. In *I Henry IV*, for example, Shakespeare's concern for the effusion of blood is brought into sharp focus by a single dramatic image, and the idea can also be illustrtaed in as widely different contexts as *The Merchant of Venice*, where it is argued on an almost comic level, and *Measure for Measure*, where the verbal image, precise and clear, fixes the moral limits of the idea. Taken chronologically, these plays offer telling evidence of the humane texture of Shakespeare's mind in an age of blood and thunder.

The ensuing discussion revealed the feeling that too much recent scholarship tended to forget that Shakespeare was a practical dramatist and not a philosopher, or necessarily a thinker following a consistent pattern.

Prof. Thomas spoke on "Recent Hamlet Studies" and submitted the following précis:

RECENT HAMLET STUDIES
by Sidney Thomas, Queens College

Hamlet continues to attract more scholarly and critical attention than any other work by Shakespeare. During recent years there have been important publications in every field of *Hamlet* study: textual, dramatic, rhetorical, etc. The last two years alone have seen a number of full-length discussions of the play by Huhner, Flatter, Elliott, and others, and important essays by Levin, Fergusson, and others. A significant trend has been the appearance of several attacks on the traditional concept of Hamlet as a sympathetic hero. Among these have been S. de Madariaga's *On Hamlet*, which sees him as a Renaissance machiavellian; Roy Battenhouse's PMLA paper on "Hamlet's Apostrophe on Man," which sees him as a symbol of the inadequacy of the Stoic man lacking Christian understanding, and Ernest Jones' latest revision of his Freudian interpretation, *Hamlet and Oedipus*. An early romantic interpretation by Thomas Sheridan is reported in Boswell's *London Journal*.

Prof. Alfred Harbage commented that Shakespearean scholars were inclined to overemphasize critical works which were of no substantial importance. Prof. Thomas answered that since students were exposed to this literature in widely circulated journals it should be properly discussed and analysed. Profs. Donald L. Clark (Columbia), Elkin C. Wilson (NYU), George Parks (Queens), and others took part in the discussion.

$1,000,000 Shakespeare Collection Sold to Swiss Collector

Rosenbach Deal Sends 72 Folios and Quartos Abroad

IN THE largest known sale of rare Shakespeareana in the annals of bookselling, the Rosenbach Collection of Shakespeareana was turned over to Dr. Martin Bodmer of Geneva, Switzerland, for a price in excess of one million dollars. John Fleming of the Rosenbach Co. —he is also Secretary-Treasurer of the Shakespeare Association of America—conducted the negotiations. The long famous collection is the largest block of Shakespeareana in point of condition and quality in private hands.

There are only nine libraries in the world which contain as many early printed editions. So few copies remain in private hands that such a collection can never again be assembled. The copy of the first Folio (1623) is the most perfect in existence and cost about $75,000 when purchased from the Lord Holford collection in 1925. Robert Holford had paid the record price of £250 for it in 1840. The second, third, and fourth folios are also among the finest in existence.

The Quartos

In addition to the magnificent Folios there were sixty-eight quartos in the collection. Most notable in this group is *Troilus and Cressida*, the only extant uncut quarto dating from Shakespeare's lifetime. It is reputedly worth $100,000. Pressure from the Folger and other libraries to sell this and other volumes was resisted by Rosenbach who laudably refused to break up his collection. The superb 1st edition of the *Rape of Lucrece* is worth about $75,000. Outside the Bodmer collection only six first quartos now remain in private hands. With the exception of the unique first quarto of *Titus Andronicus* and the unavailable *Richard III*, a copy of every pre-1623 play printed is represented in the collection. A sixty-ninth quarto, the first edition of the *Sonnets*, 1609, was sold to Dr. Bodmer in 1940 for $77,000.

The 68 quartos consist of 54 plays and poems, 11 suppositious plays, and 3 sources. Of these, 32 are 1st editions, 29 were printed before 1623, and 21 are adaptations by various 17th century editors.

The sale was consummated on Dec. 29th, 1951. On January 21, 1952 a farewell party for the collection was attended by Arthur A. Houghton, Jr., Donald F. Hyde, and John F. Fleming, all of The Shakespeare Association of America; Dr. A. S. W. Rosenbach, Margaret Truman, and others. A cake decorated to simulate the First Folio graced the table.

Mr. Fleming personally delivered the volumes in two suit cases on January 29th. No photograph remains to record the look on the faces of the Swiss customs officials when they saw, on demand, the invoice for the "old books" contained in the suitcases.

RARE SHAKESPEAREANA

From an uncirculated catalogue, *The Shakespeare Newsletter* proudly presents the first public listing of the Folios and Quartos in the historic sale.

FOLIOS

F1—1623, Finest copy known, untouched, unwashed, orig. binding. (Part of the listing of Rare Shakespeareana has been cut out of this page to bring New Readers this special message. See last paragraph of editorial to get complete listing of rarities.)

TO THE NEW READER

As a reader of, and a subscriber to, other Shakespearean and Dramatic publications, I feel certain that you will be interested in examining this latest issue of *The Shakespeare Newsletter*.

If you have already seen the seven previous issues of SNL you are most likely aware of the qualities which have brought in subscriptions from all over the United States and from foreign countries.

To the Shakespear lover who would like to know the new news, scholarship, and interpretation,—

To the busy scholar who *must* know and finds it rather difficult to keep abreast of the deluge of Shakespearean literature,—

To the Producer, Director, and Actor of Shakespearean plays who feels that scholarship and interpretation are important, if not always absolutely essential,—

To the Librarian who wishes to hand the enquirer a publication that will be extremely useful to him,—

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Readers of the *Shakespeare Quarterly* and the *Educational Theatre Journal* and Libraries subscribing to them will find *SNL* a most valuable supplement because its six issues of 48 pages annually contain:

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LOUIS MARDER, Ph.D.
Department of English
Brooklyn College, School of General Studies
Brooklyn 10, N. Y.
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Embarrassing Riches?

The sale of the A.S.W. Rosenbach Shakespeare collection to Dr. Bodmer of Switzerland, and more recently the appropriation of about $210,000 by the British Government to the British Museum to purchase 95 books and manuscripts which otherwise might have been sold to this country, indicates not so much that economic conditions are changing our millionaire collectors, but that we merely have an embarrassing riches of Shakespeare in the United States. Books other than Folios and Quartos of Shakespeare are still being eagerly sought.

Disregarding the supreme quality of the collection, we may note that the Folger Shakespeare Library owns one or more copies of each of the books represented in the recent sale. It owns 79 F1's, 58 F2's, 24 F3's, and 36 F4's. Of the approximate 1300 Quartos that exist Folger owns over 200, Huntington Library about 125, Harvard about 65, Boston Public Library about 50, and the New York Public Library about 30. The First Folio is the most common rare book known and Rosenbach still has three nice copies for sale at the New York office.

In Switzerland, Dr. Bodmer houses his 70,000 volume collection in two library buildings. He is making special collections around the figures of Dante, Shakespeare, and Goethe. Perhaps Switzerland *is* the best home for rare books in an atom scared world.

With *The N. Y. Herald Tribune* we regret that the books were not exhibited before being sent abroad. We refuse to accept their consolation that every word in F1 is available in a 59c edition.

The Shakespeare Newsletter can offer more than consolation to its readers. We have obtained twenty-five copies of the uncirculated illustrated catalogue of the Rosenbach-Bodmer collection and our subscribers are welcome to copies while the supply lasts.

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Bulletin Board

EXTRA! The Folger Library has just announced that it has prepared a travelling exhibit of the four Folios, two quartos, photographs, and illustrative material which it is prepared to lend to institutions that can guarantee safe exhibition of the treasures.

SCOOP! ARTHUR LITHGOW of Antioch College called on your editor on March 31st while in New York and told of his history making Festival (July 2 to Sept. 7) which will present the *complete* cycle of the history plays except for *I-II-III Henry IV* which will be combined into one play. Meredith Dallas and Paul Treichler of the Creative Arts Dep't. are cooperating in this unprecedented collegiate festival. Details will be given in the May *SNL*.

FESTIVAL DATES: [Full details in the next issue.] As we go to press the Hofstra College Festival begins. MARCHETTE CHUTE is guest speaker and *Twelfth Night* is being produced. The U. of Miami Festival runs from April 14 to May 3rd. See last *SNL* or write ARTHUR D. MATTHEWS at Coral Gables for details. An elaborate Festival at Brooklyn College, Apr. 21-May 3 features an exhibition of Folios, four performances of *The Taming of the Shrew* and *Macbeth* by the famous puppeteers Martin and Olga Stevens, a radio broadcast, music, etc. Write DR. OLIVE HENNEBERGER at *BC* for details.

SNL renewals for Vol. II are now due. Why not send a colleague's dollar with your own?

SHAKESPEARE and the CLASSICS

By J. A. K. Thomson

THE AUTHOR RECONSIDERS HERE those classical elements in Shakespeare on which he is able to speak with authority. Pointing out the great emphasis placed on the classics by Shakespeare's contemporaries, Thomson reviews the little we know of the playwright's education and of the extent of his scholarship and makes a searching analysis of the internal evidence revealed in the poems and plays. Thomson then proceeds to examine the attacks made on Shakespeare by his contemporaries and analyzes carefully also Shakespeare's use of his classical sources including Plutarch.

THE MACMILLAN COMPANY, N. Y.

"The rest is silence . . ."

In our last issue, after reviewing some comments by "Demetrius Tarlton" on Lysander Kemp's article proposing Horatio as the murderer of Hamlet's father, we invited both gentlemen to exchange letters and offered publication in *SNL*. The following letters have been received:

COLUMBIA UNIVERSITY

Professor Lysander Kemp
University of Buffalo
Buffalo, N. Y.

Dear Mr. Kemp,

Frivolous treatment of a serious subject should generally be ignored in dignified silence, but sometimes a scholar finds it impossible to "hold his peace" (*Twelfth Night*, II, iii).

You may recall that I ventured to commend your article, "Understanding *Hamlet*," in a letter printed in *College English* of December, 1951, p. 163. On the same page I have perused a communication from one George W. Feinstein of John Muir College calling your thesis a "charming . . . hoax," a "swindle," and a "leg-pulling." Slightly more reassuring is the note in *College English* of January, 1952, designating your contribution as a *tour de force*. The same note, however, mentions "other" ingenious—and "hilarious" —theories. Is this a matter for merriment?

Finally, the editor of *The Shakespeare Newsletter* (Jan.-Feb., 1952, p. 8) announces flatly that I, Demetrius Tarlton of Columbia University, congratulated you with my tongue in my cheek. He had the effrontery to enclose my name in inverted commas, and added the completely irrelevant comment that he had received a check signed by you. In the interests of academic decorum I trust that you sent him not a financial, but an admonitory check.

What, my dear Kemp, do these people think we are? Clowns?

Respectfully yours,
DEMETRIUS TARLTON.

P. S. Mail addressed to me here has a way of getting lost. I may be reached, however, in care of Dr. Louis Marder, Editor, *The Shakespeare Newsletter*.

UNIVERSITY OF BUFFALO

Dear Professor Marder:

My article "Understanding Hamlet" in the October, 1951 COLLEGE ENGLISH was intended purely as a spoof, in somewhat the same spirit as James Thurber's "The Macbeth Murder Mystery." The tone of it was earnest throughout, but I assumed that the preposterous matter would clearly show the serious manner to be part of the gag. I scarcely expected to arouse any doubt or indignation—nor to be called upon to settle a $1 wager as to whether or not I was kidding (this actually happened). Since my intention apparently was not clear enough, and since there seems no point in encouraging further wrath and wagering, I have thought it best to make this flat statement. Perhaps the fact that my wacky interpretation was taken seriously (though not, I am relieved to say, favorably) by some readers is a small measure of the inadequacy, to use the mildest word, which we expect to find in much *Hamlet* criticism. Personally I subscribe with enthusiasm to the ideas expressed in Prof. Hutchinson's "Hamlet's Delay" in the October, 1951 NEWSLETTER.

Sincerely,
LYSANDER KEMP.

WNYC Shakespeare Festival

Seymour N. Siegel, Director of WNYC in NYC announces preliminary plans for the station's First Annual Shakespeare Festival which will be held this year from May 3 to May 10. In cooperation with the British Broadcasting Corporation, transcriptions of complete plays made by famous casts will be given every day. Daily roundtable discussions on all aspects of Shakespeare's life and works will feature eminent scholars, critics, directors, etc. An elaborate musical program is also being arranged. The editor of *The Shakespeare Newsletter* is Consultant for the Festival. Write WNYC for their Masterworks Bulletin which will give full details of the daily programs.

The Itinerant Scholar

[THE SHAKESPEARE NEWSLETTER *invites submission of précis of Papers delivered at Association meetings, Festivals, Shakespeare Clubs, etc.*]

At the 21st Annual Meeting of the South Atlantic MLA at Atlanta, Georgia, last November 23-24, the following paper was read:

THE DRAMATIC FUNCTIONS OF THE MUSIC IN *THE TEMPEST*

by John R. Long, Morehead State College

The music in *The Tempest* performs several definite dramatic functions. The comprehensive function is to make manifest the supernatural quality of the play. Within this comprehensive function specific tasks are performed by the music. Ariel's first two songs in I, ii, make credible the quick succession of incompatible emotions evoked in Ferdinand by the shipwreck, the supposed death of his father, and his love for Miranda. The music assigned to Stephano, Trinculo and Caliban, and their failure in performance of the music, reveal their essential natures. Instrumental music is used to cover the noise of stage machinery in IV, i, and to fill in a break in the action in V, i, caused by a costume change made on the stage. These few examples, chosen from the many in the play, are intended to illustrate the importance Shakespeare apparently attached to music as a practical dramatic device.

At the 49th Annual Meeting of the Philological Association of the Pacific Coast at the College of the Pacific on November 23-24, the following paper was read:

PARTS OF SPEECH IN SHAKESPEARE

by Hereward T. Price, U. of San Francisco

Functional change, that is, the use of a noun as a verb, a verb as a noun, and similar changes of function were popular in Elizabethan times. The Elizabethan period inherited an enormous number of verb-noun pairs, as *blame, curb, delight, force, kiss, paint, pass, separate, sin, touch.* Shakespeare added hundreds of them. The *NED* credits him with being first for three senses of *cloud* as verb, three of *jump*, four of *lock*. He turned adjectives into verbs freely as *blur, fit, free, happy, humble, muddy, perfect, prompt, scout, second, sickly, single, slight, violent.* Any part of speech he can turn into a noun. Usually the noun from a verb means the act of as in *blazon*, or a state or condition produced by the action as *soil* or *stain*, or the thing produced, as *forfeit*, or some characteristic of the action, as *cast*, a dash of color, *touch* (from its lightness), an insignificant quantity. The adjectives turned into nouns are numerous, as *flat*, a swamp, *mute, prodigal, second*. Adjectives may be made from nouns, verbs, adverbs, prepositions. Shakespeare likes to combine a noun-as-adjective with another adjective, as *floodgate, an o'er bearing nature, morn and liqued dew of youth*. Many of Shakespeare's inventions are oncers, nobody caring or daring to repeat them, as the nouns *predict, sequester, supervise*, or particular senses of the nouns *crack, remove, try*. Among the verbs we have *antic, brain, jump, kitchen, pageant, word*. On the other hand many of his inventions are part of the language, as *rivet the eyes, purse the brows, body forth, saw the air, sheet a landscape with snow, sickly*. Shakespeare uses these inventions for the purpose of his art. Thus *Antony and Cleopatra* has twenty-three nouns-as-verbs and these contribute to the happy valiancy of its style. *Hamlet* has a large number of nouns-as-verbs, verbs-as-nouns, verbs-as-adjectives, nouns-as-adjectives. These contribute to the atmosphere of strangeness that Shakespeare was trying to create. The function of these creations is aesthetic. They are one-word figures, concentrating a maximum of meaning into a minimum of space. They are as compact and as explosive as possible and so they give to Shakespeare's style the utmost power of expression, a beauty which startles, surprises, and confounds.

The Second Annual Shakespeare Festival at the U. of Miami in Coral Gables is featuring a Conference of visiting scholars on April 25-26. *SNL* has thus far received the following précis:

SATIRE AND PATRIOTISM IN *HENRY V*

by Allan H. Gilbert, Duke University

Shakespeare's *Henry V* has been declared an ideal king. Schlegel, Hazlitt, and others have made him a brutal conqueror, and suggested that Shakespeare's presentation is ironical. The former opinion now prevails. Shakespeare's sources are laudatory. Material on the horrors of war and comic disparagement of greatness are contributed by the dramatist; apparently such matter interested him. One may conclude that Shakespeare at times represents Henry without irony as a military hero, yet that he also uses him to present the devastating effect of a conqueror's ambition.

JULIUS CAESAR—MORALITY OF *RESPUBLICA*

by John Earle Uhler, Louisiana State Univ.

Since *Julius Caesar* is not a true tragedy, and since not one of the chief persons (Caesar, Brutus, Antony, Cassius) is represented as admirable, then the most convincing interpretation is that the play follows the design of the morality. It is more strictly a morality than Shakespeare's dramas of English history. Rome is the central figure. Caesar is the decayed republic, with corrupt ambivalent People as one aspect of the destruction. Brutus is the deceptive politician, the personification of Principle-without-Practice. And Antony is the relentless soldier, Practice-without-Principle. But assassination and war cannot destroy Respublica, which walks abroad in spirit until it is re-embodied in the triumvirate headed by Octavius. This is the new order.

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SHAKESPEARE CLUB Activities

The Philadelphia Shakspere Society—oldest in the world with uninterrupted activity—celebrates Shakespeare's birthday with an annual dinner as the guest of one of its members. This year's host is Mr. Horace Howard Furness Jayne, grandson of the illustrious editor of the Furness *Variorum Shakespeare* who was also a member. The Society is currently preparing a volume of Shakespeareana to be published in commemoration of its Centennial celebration held in 1951.

Mrs. J. Garfield Buell of the Tulsa, Oklahoma, Shakespeare Club thoughtfully provided the entire membership of her Club with gift subscriptions to *The Shakespeare Newsletter* for 1951 and 1952.

The Shakespeare Society of Washington, D. C., is particularly fortunate in its membership and lecturers. The 1951-52 season has lectures by Dr. Giles Dawson of the Folger Shakespeare Library on "Elizabethan Correspondence", Prof. Fred. S. Tupper of George Washington University on "The Dynamic Element in King Lear", Hon. L. McCormick-Goodhart on "Numismatics in Shakespeare's Day", Hon. W. A. Dayton of the Department of Agriculture on "Shakespeare's Herbs", F. M. Van Natter, Lincoln authority, on "Lincoln and Shakespeare", and Dr. Fred P. Myers of the Emerson Institute on "An Analysis of Criminal Psychology in Macbeth." The Birthday Banquet will be presided over by Rev. John L. Madden of Catholic University, and the usual annual award presented. Dr. E. V. Wilcox is President of the Society.

The Junior Shakespeare Followers of Dallas is discussing *Antony and Cleopatra* during its current season with papers by various members of the Club being presented. Mrs. Sterling Sheppard is President of the Club, now in its 26th year.

Richard Buel of the Shakespeare Club of Morristown, N. J., is still willing to lend his burlesque *Shakespeare in Capsule* to clubs wishing to present or adapt it for a Festival program. The Club last year celebrated its 75th anniversary.

The Shakespeare Followers of Dallas, Texas, has been discussing *The Tempest* during the current season. Papers on various aspects of the play have been presented: "The Still-vex'd Bermoothes," by Mrs. W. H. Sanford; "Famous Shipwrecks in Literature," by Mrs. G. G. Harrison; "Changing Conceptions of the Ideal Commonwealth," by Mrs. Ralph Bell; "Shakespeare's Wooing Heroines," by Mrs. A. Mayhew; "Plays of Magic and Enchantment," by Mrs. L. B. Hurt, and "America as Shakespeare Imagined It," by Mrs. F. Harris. In addition there were papers on "Shakespeare in Britain's Festival," by Mrs. C. P. Collins, "Replica Theatres," by Mrs. W. D. Blaylock, and "Recent Shakespearean Criticism," by Mrs. Homer B. Fisher. Mrs. H. T. Musselman leads the discussion of the plays. The President of this very active organization is Mrs. W. T. Martin.

The Shakespeare Club of Oklahoma City will celebrate Shakespeare's Birthday with a special program in the Shakespeare Garden to which the members donated a bust of Shakespeare many years ago. A Spring Luncheon was held on April 2nd. The Club is fortunate in its lecturers among whom was Prof. Kester Svendsen of the University of Oklahoma. Mrs. Robert E. MacDowell is President.

Announcing . .

SHAKESPEARE

The Complete Works

G. B. HARRISON
University of Michigan

. . . G. B. Harrison's authoritative Shakespeare is now available in an edition containing the complete works as well as in the widely known *Major Plays* volume.

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New York 17

Critics—Old and New

George Ian Duthie has written an informative little volume* presenting the thesis that "In all his plays Shakespeare is concerned with . . . conceptions of order and disorder," and that the "upholding of the old order-pattern is a most vital part of Renascence mental activity." The plays reveal the process by which characters attempt to restore order in a society in which they or others have caused disorder. The universality of this idea is revealed when we note that independent research by George G. Williams ("Shakespeare's Basic Plot Situation," *Shakespeare Q.* Oct. 1951) also resulted in a theory (mentioning Hegel) that "abnormal division" is the "elemental pattern" in the plays. In the 1870's and 80's the Hegelian Denton J. Snider also wrote a series of still valuable volumes analyzing each play on the basis of the restoration of order to a disordered society.

In other chapters Duthie shows the weakness of Stoll's theory of art and artifice in the plays with special reference to Othello whom Duthie believes *is* "consistent with real life." But on the other hand he attacks Dr. Ernest Jones' *Hamlet* criticism by declaring that Jones has considered Hamlet *so* real that he is made a subject of clinical analysis. The actual truth lies somewhere between pure artifice and psychological reality.

With scholarly tact Prof. Duthie shows the weakness and strength of the new critics. He objects to G. Wilson Knight's remark that Shakespeare's intentions are "irrelevant to a full and true experiencing of the play" and believes that "our aim should be to go through and enjoy an esthetic experience as near as we can get" to that which Shakespeare intended.

The book is valuable as a simplified but searching analysis of current trends in Shakespearean scholarship.

* *Shakespeare*, Hutchinson's University Library, Longmans' Green & Co., N. Y., 1951, pp. 206, $1.80 & $2.25.

"These our actors"

CLARENCE DERWENT

When a man has acted in all but three of Shakespeare's plays (*Titus Andronicus, Pericles, and Troilus and Cressida*), a record surpassed by no living actor, he has a perfect right to talk about Shakespeare. This man is Clarence Derwent, President of Actors' Equity and Vice-Chairman of The American National Theatre and Academy (ANTA). In July, Mr. Derwent will celebrate fifty years on the stage—a career begun with Mrs. Bandman-Palmer at Weymouth, England where he was born.

His education at St. Paul's, his year with Mrs. Bandman-Palmer, his five years with Sir Frank Benson at the Stratford Festival, his acting through the complete *Henry IV-V-VI* cycle in one single week, his touring as Shylock since before World War I—the most recent at Stanford in 1951, his Polonius at Elsinore in 1950, these and hundreds of other anecdotes are for the biographer of the future.

Shakespeare in America

The trouble in America, Mr. Derwent told *SNL*, is that Shakespearean acting does not improve with time. There is no experienced group of Shakespearean actors to be drawn from repertory companies as in England. Here we tend to accept inferior performances because we are unfamiliar with the best. Because Mr. Derwent has personal memories of William Poel's famed Elizabethan Stage Society, and the work of Poel's great disciples Gordon Craig and Granville-Barker, he can indeed be critical of current productions. He recalls that Poel cast with his ear, not with his eye—his plays were "orchestrated," and thus brilliant effects were achieved. Old Vic's Tyrone Guthrie is best qualified to carry on those traditions, said Mr. Derwent decisively.

Replica Theatres Will Help

Once we get a true National Theatre in the United States Shakespeare will loom large. When fully realized, ANTA should fulfill this function, but the efforts of Lawrence Langner with his soon to be constructed Globe replica at Westport, and others too, will certainly contribute. Mr. Derwent is opposed to Arena performances and thinks that the Elizabethan method of continuous action may be effective if those so producing the plays achieve their aims; but he really prefers proscenium arch presentation. The audience, he declared, is accustomed to the curtain.

As for reading of the lines, Mr. Derwent favors some middle course between the declamatory method and the "modern ineffective realistic, or inexperienced" method. Although he does not favor modern dress productions, he does admit that the most impressive Shakespearean play he has seen in America is the modern dress, scenery-less, anti-fascist Orson Welles production of *Julius Caesar*. The production brought out something he had never experienced before. His all-time favorites were Sarah Bernhardt and Forbes Robertson as Hamlet, and Ellen Terry and Sir Henry Irving as Portia and Shylock. His own favorite role is Shylock whom he considers a martyr and believes that this was Shakespeare's own interpretation. His current ambition is to find a produter for a Broadway production of the play.

Shakespeare for Our Time

Prof. Sara Ruth Watson of Fenn College in Cleveland, Ohio, has accepted the challenge to Shakespeareans made in the last issue of *SNL*. A lifetime subscription to *SNL* is being offered for the table of contents of a book that will best explain "why Shakespeare's plays still live and have meaning for the present day." Prof. Watson writes:

"Working on the supposition that Shakespeare's appeal for us lies in his characterization, his beauty of verse, and the universal appeal of his thoughts and ideas, I have set up the enclosed outline for the book I hope someday to write. The only difficulty is that I should wait until I have the wisdom of a lifetime in back of me!"

SHAKESPEARE FOR OUR TIME

Introduction: statement of problem and organization

Part I—Shakespeare's Characterization
- A. Shakespeare's Women
  - 1. The Shrews
  - 2. The Innocents
- B. Shakespeare's Clowns
- C. Shakespeare's Comic Figures
  - 1. The Braggarts
  - 2. The Simpletons
  - 3. The Rogues and Rascals
- D. Shakespeare's Old Men
- E. Shakespeare's Friends and Counsellors
- F. Shakespeare's Villains
- G. Shakespeare's Heroes
  - 1. The Virtuous Heroes
  - 2. The Tainted Heroes
- H. The Universal Appeal of Hamlet

Part II—Shakespeare's Poetic Powers
- A. Shakespeare's Lyric Gift
- B. Shakespeare's Blank Verse
- C. Shakespeare's Dramatic Art

Part III—Shakespeare's Thoughts and Ideas
- A. On the Glory of England
- B. On Cabbages and Kings
- C. On Friendship
- D. On Fate *vs.* Free-will
- E. On World Order and the Chain of Being
- F. *Cui Bono?*

In order to give busy Shakespeareans the opportunity to participate, the award will be made in the second Fall issue.

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UNIVERSITY DRAMA

Under the direction of RALPH PENDLETON the '92 Theatre of Wesleyan University in Middletown, Conn., presented *The Taming of the Shrew* as its tenth Shakespearean production in nineteen years of activity. An Elizabethan arrangement of areas was approximated by using a large area of the auditorium. As a result of this technique the Bianca-Vincentio plot assumed more importance than is usual in contemporary productions. Prof. Pendleton writes that he has "never had a clearer demonstration of the somewhat obvious fact that Shakespeare usually knows what he is doing."

EUGENE R. WOOD of Ithaca College is producing *I Henry IV* which will be shown from April 21st to April 26th. Arrangements to invite neighborhood High School audiences are being made.

The Cornell University Theatre did *Romeo and Juliet* on Feb. 1-2 under the direction of BEDFORD THURMAN.

The William and Mary Theatre under the direction of ALTHEA HUNT has put on a Shakespearean play in each of the last five years. They gave *The Merchant of Venice* on March 5-8. Continuing a policy made last year, visiting High School students were conducted to various parts of the theatre and given talks on design, lighting, sound, costumes, and scene shifting. This year's production was done in cooperation with the UNESCO sponsored International Theatre Month.

A report from ANTA on International Theatre Month reveals that approximately 100 Shakespeare plays were presented in this 3rd year of UNESCO sponsored activity.

Much Ado About Nothing was presented at Miami U's Benton Theatre on Feb. 29 and March 1. HOMER N. ABEGGLEN was Director.

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Review of Periodicals:

Behind The Iron Curtain

An interesting article by GEORGE GIBIAN of Smith College traces the rise and fall of Shakespeare's fortunes in the Soviet Union. Shakespeare was introduced into Russia during the 18th century. Tolstoy's comments charging "anti-democratism, boded ill for Shakespeare's fortunes after 1917," but nevertheless Shakespeare fared rather well. Extremists attacked all classic writers, but Gorky and even Lenin declared that much could be learned from the literature of the past. Alexander Blok produced eight Shakespearean plays from 1918 to 1922 and wrote perceptively of Shakespeare's literary qualities.

Subsequently, the subjective critics gave way to the sociological critics and the dicta of Marx and Lenin became the byword of interpretation. Marx had great admiration for Shakespeare and said that Launce and his Dog were "worth more than all German comedies put together, and that the first act of *The Merry Wives of Windsor* has more life and movement than all German literature." Marx also praised "Shakespeare's condemnation of money" as revealed in *Timon of Athens*. Engels had praise for Shakespeare's "lively background of social decomposition, adventurers, and feudal lords, and the rich profuse humanity 'a la Falstaff' necessary for historical drama."

The dominant view before 1930 that Shakespeare had "aristocratic" tendencies, "despised the common people," and "held reactionary feudal views" was expounded by Vladimir Friche (1870-1929). So convinced was he of the aristocratic tendencies that he eventually became a virtual convert to the theory that the Earl of Rutland wrote the plays. He believed that the early joy of the comedies turned to gloom with the belief of the "coming downfall of the feudal world," and that Jaques, Timon and others "were spokesmen of the author's disillusionment."

Lunarcharsky, the Commissioner of Education, also wrote in his *History of Western European Literature* that Shakespeare could not have written the plays; but he disagreed with Friche saying that the author was an aristocrat "who favored an aristocratic republic rather than a monarchy." He rejoiced that unlike Shakespeare who did not understand because his faith had died with the middle ages, the communists had a clearer picture and knew where they were going.

A new school of criticism grew up around Smirnov who opposed the aristocratic Shakespeare conjured up by the Friche group. He declared that "Shakespeare loved the people 'with a vital and healthy love,' being a bourgeois writer critical of the greed and philistinism of the bourgeoisie and transcending bourgeois thought so greatly that the members of his own class are still unable to understand the revolutionary elements in his work." Shakespeare was not a feudalist but merely used traditional plots.

After the dissolution of The Russian Association of Proletarian Writers in 1932, the pressure to use literature as a weapon in the class war was relaxed, but since 1949 there have been signs of a reversal in the trend. Shakespeare heroes are again being explained "in terms of their supposed social circumstances." Morozov accuses the West of performing Shakespeare in archaic dress so that the "connection between Shakespeare and the real life" will be hidden. He also attacks the West for using the individualism found in the plays as an excuse for the "subjugation of other people."

The plays have been often translated. On the stage, Shakespeare is performed often and well, and interpretation follows the prevailing critical approach. Hal has become a villain, and Falstaff the democratic hero. In Stanislavsky's *Othello* "the colonial situation in Cyprus and the discontent of the Turkish inhabitants" are featured. Hamlet is a "gay scholar" and the court is "rotten indeed." Ophelia drowns in a drunken spree.

The Government assists producers through theatrical organizations. Gibian writes that those who have seen English, American and Russian productions have judged the latter best "on the basis of acting and stagecraft." In criticism, however, he hopes that greater understanding will be reached.

("Shakespeare in Soviet Russia," *The Russian Review*, XI:1, pp. 24-34, Jan. 1952. Dr. Gibian has written a yet unpublished Harvard dissertation, *Shakespeare in Russia*, 1951.)

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A New *OXFORD COMPANION*

Practically everything likely to be of interest to the theatre-minded person has been included in the new *Oxford Companion to the Theatre** edited by Phyllis Hartnoll.

Shakespeare and the Elizabethan period have been well treated when one considers that a survey of the world theatre has been attempted. Shakespeare is dealt with in 11 columns—5 columns of biography and 6 of theatrical history. Unfortunately an error has crept into the biographical account. The William Shakeshafte who may have been Shakespeare was in the service of Alexander Houghton of Lea in Lancashire, not of "Alexander Lea," as is stated.

A rapid survey of the Elizabethan material reveals biographies of about 30 dramatists, and 30 actors, details of over a dozen companies and as many theatres, and at least 30 articles of miscellaneous interest such as: Audience on the Stage, Bookholder, etc.

Hundreds of Shakespearean details may be found in other articles. For example, an account of the Astor Place Riot in 1849 (erroneously given as 1848 in the Forrest biography) can be gleaned from the accounts of Forrest, Macready, and the Astor Place Opera House. Fragments of Elizabethan acting traditions can be gleaned from the biographies of Poel and others, and we can learn that Dame Sybil Thorndike has turned the table on Shakespeare's boy actors by acting the parts of Prince Hal, Puck, Launcelot Gobbo, the Fool in *Lear*, and Ferdinand in *The Tempest*.

The Oxford Companion to the Theatre invites browsing, stimulates the memory and reminiscence, and provokes cross-reference to other interesting articles. A valuable classified bibliography of about 1000 books is provided as a useful guide to additional material.

* *N. Y., Oxford University Press, pp. 888, $8.00.*

Review of Periodicals

FOLGER FACILITIES

In a concise article by LOUIS B. WRIGHT, Director of the Folger Shakespeare Library it is revealed that the Library now has the "largest collection in the Western Hemisphere of books printed in England or English before 1641." In 1951 several thousand titles in the 1476-1700 period were purchased. Although the Library already has the largest collection of Shakespeareana in the world, only 15 per cent of the Folger readers are interested in Shakespeare and not one of its ten Fellows is engaged in a Shakespearean project. By careful purchases, the Library has become much less dependent on the neighboring Library of Congress for peripheral material. Monthly seminars are held and more popular lectures for the general public are given from time to time. "The Folger Library's purpose is to provide a congenial and effective place for the investigation and interpretation of the history and the literature which have helped mold American ideas even to the present day." ("The Folger Library as a Research Institution," *College and Research Libraries*, XIII:1, pp. 14-17, Jan. 1952.)

GEORGE III AND SHAKESPEARE

ARTHUR SHERBO of the University of Illinois rediscovers a hundred year old note from *Willis's Current* notes which reminds us that George III was in the habit of recording his observations of men and manners by citing quotations from Shakespeare. Benjamin Franklin is characterized by the lines from *Julius Caesar* (*II*.1.143*ff*) [Metellus on Cicero]: "Oh let us have him; for his silver hairs Will purchase us a good opinion, And buy men's voices to commend our deeds . . ." Dr. Samuel Johnson is characterized by the lines from *Love's Labour's Lost* (V.1.18) [Holofernes on Armado]: "He draweth out the thread of his verbosity Finer than the staple of his argument." If Mme. D'Arblay was able to record that George III thought Shakespeare is "sad stuff," at least George made the observation after a careful reading of the plays. ("George III, Franklin, and Dr. Johnson," *Notes and Queries*, 197.2, pp. 37-8, Jan. 19, 1952.)

HORATIO EXONERATED

The current imbroglio over Horatio's character prompts us to recall that ANDREW J. GREEN of Drake University defended Horatio earlier last year. After Claudius's line "Follow her close; give her good watch, I pray you," most editors write "Exit Horatio" (IV.5.75). If Shakespeare wrote the stage direction, then Horatio is partially guilty of Ophelia's suicide because he did not watch her closely enough. But "Horatio's irresponsibility cannot be attributed to Shakespeare" because it was Theobald who first added the direction in his own edition of the play. ("Exit Horatio," *Philological Q.* XXX:2, pp. 220-1, April, 1951.)

LATINISMS IN SHAKESPEARE

The necessity of a knowledge of Latin for the proper understanding of Shakespeare is emphasized by CHARLES C. HOWER of North Central College. Prof. Hower presents examples of usages where Latin would help to interpret words which Shakespeare used nearer to their original meanings (simular=feigned), latinate words (stelled=starry), and words which are still common today but used in Shakespeare's time with other meanings (admiration=to wonder at, without the sense of approval; generous=noble; digested=well arranged). Whether Shakespeare used these because he knew Latin or because it was the general meaning of the day is not determined, but Shakespeare's plays and puns on words in their Latin sense are evidence that Shakespeare was well acquainted with the language. Use of classic constructions and figures of speech give additional evidence of intimacy with the language. "It seems quite probable that a scholar who possessed the requisite knowledge both of Shakespearean lore and of Latin grammar, vocabulary, and style could shed considerable light on some [difficult] passages in Shakespeare." ("The Importance of a Knowledge of Latin for Understanding the Language of Shakespeare," *The Classical Journal*, XLVI:5, pp. 221-7, Feb., 1951.)

STUDENT BONER

"Macduff was born by means of a Shakespearean operation." (Submitted by George E. Brooks of Springfield College.)

BOTTOM'S "RARE VISION"

As an addendum to Murray Abend's list of additions (*N&Q*, 195, p. 554) to Richmond Noble's *Shakespeare's Biblical Knowledge*, R. F. RASHBROOK notes that Bottom's "most rare vision" in *A Midsummer Night's Dream* is not only reminiscent of *I Corinthians*, 2:9 but also of *II Corinthian* 12: 1-6: "I will come to visions and revelations of the Lord . . . a man . . . whether in the body or out of the body I cannot tell . . . . . heard unspeakable words, which it is not lawful for man to utter . . ." etc. *I Corinthians* 1:27 might also have been in Shakespeare's mind. ("Shakespeare and the Bible," *N&Q*, 197:3, pp. 49-50, Feb. 2, 1952.)

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THE SOURCES OF *PERICLES*

The suggestion that Lazarus Pyott's translation of Le Sylvain, *The Orator* (1596), is a direct source of the brothel scenes in *Pericles* is dubious declares EUGENE M. WAITH of Yale University. Prof. Waith notes that Le Sylvain himself followed the *Controversia* of Seneca the Elder. Because *Pericles* contains no details peculiar to either, the resemblances of these to Shakespeare's play should possibly "be explained by a relationship between their sources." ("*Pericles* and Seneca the Elder,"*Journal of English and Germanic Philology*, L:2, pp. 180-2, April, 1951.)

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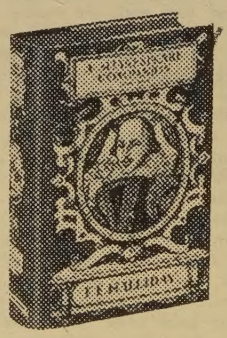

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THE ELIZABETHAN AUDIENCE

In a long and well reasoned article MOODY E. PRIOR of Northwestern University surveys and analyzes the historical conceptions of the Elizabethan audience and comes to some significant conclusions. Investigation of the character and behavior of the audience has more than antiquarian value because critics have felt that they might be able to learn "what governs the responses of the drama's patrons" and also find clues "to both local peculiarities of this drama and its timeless appeal." It is not possible to arrive at a true picture of the audience by examining external statements because these are mostly the remarks of satirists. To buttress these opinions from the plays is merely to find evidence to strengthen the caricature.

Unlike Alfred Harbage whose unbiased *Shakespeare's Audience* (1941) attempts to recreate the "theatrical life of the past," most critics have attempted to find in the past evidence for their own preconceived conclusions about the plays. To argue that the audience was heterogeneous, rowdy, blood-thirsty, or moral, and from these to say that the dramatist attempted to satisfy all elements, is to argue in a circular fashion. "An accurate picture of the Elizabethan audience could not improve such judgments; it would merely render them impossible." It mut be realized that the dramatist could exert as much influence on his audience as his audience could exert on him.

From Dryden to Johnson, Shakespeare's unnatural events, exaggerated expressions, "vile ribaldry and unmannerly jests" (Pope), his clichés, false wit, and "descending beneath himself" (Theobald), were considered the effect of the audience on Shakespeare. When "the compelling validity of the neoclassical rules about plays" was eliminated, "it was possible to talk about the art of Shakespeare without apology."

In the 19th century it was realized that the audience was human first and Elizabethan next, and that a true genius was indepedent of his local circumstances. But soon the Victorian and subsequent conceptions of morality and perfection were unwittingly applied to Shakespeare and his contemporaries, and now again the audience is blamed for the "deviations" of Shakespeare. If Shakespeare were allowed to "give scope to his latent Victorianism, he would have been the 'greatest artist'." Byrne and Schucking are shown to have been animated by aesthetic bias, and Draper was *too* historical.

An analysis of *The Merchant of Venice* indicates the proper method. We cannot talk about "*the* Elizabethan audience in the matter of usury" because usury was then being permitted. Nor can we talk of theatrical tradition because it is based on only one play, *The Jew of Malta*, and the unknown play mentioned by Gosson.

In *Lear*, Gloucester's blinding is not incomprehensible to those who know the Gestapo; and the servant who kills Cornwall for the deed shows that the Elizabethans could feel that the blinding was intolerable—they did not revel in it.

Investigation of the audience does have the advantage of bringing the critic back to the stage; we do learn something of Shakespeare's art; it does encourage "the discovery of special kinds of knowledge which make possible an understanding of the individual plays by removing obscurities"; but "overextension and abuse of any method" usually results in confusion. Critics have erred in making the presumed habits of the audience into "canons of art." "The audience of Shakespeare is mankind. For this reason, only the most comprehensive principles which can be properly applied to such works as Shakespeare wrote can aid us in arriving at a satisfactory comprehension of his plays. To this end, the Elizbethan audience cannot finally help us; with this small and imperfect hook we shall never catch Leviathan." ("The Elizabethan Audience and the Plays of Shakespeare," *Modern Philology*, XLIX:2, pp. 101-123, November, 1951.)

ANOTHER "SINGING MAN OF WINDSOR"

ERNEST BRENNECKE, Jr., of Columbia University has turned up another possibility in his quest for the "Singing man of Windsor" mentioned in 2*HIV* (II.1.79). (*Cf. SNL*, II.1.8.) John Baldwin (Baudewyn) who most probably set Nicholas Breton's "In the merry month of May" was also an ungainly poet, and it is this last fact that would make him a suitable choice. But Shakespeare may have had both him and Brennecke's previously suggested John Maudelyn in mind. "This would be quite in keeping with the deliberate ambiguity adopted by Elizabethan poets and dramatists when they dared to allude satirically to political issues and personalities." ("A Singing Man of Windsor," *Music and Letters* (London), XXXIII:1, pp. 33-40, January, 1952.)

SHAKESPEARE'S PUNS

by Redmond L. O'Hanlon, M.A., Fordham

DURING the Elizabethan era, plays on words took on a new importance in English Drama. Shakespeare appears not only to be the most effective punster, but the most prolific. In his plays, characters utter more than 450 references to *their own verbal wit.*

After almost a decade of compiling, detecting, and classifying the plays on words in all of Shakespeare's works, I have thus far filed approximately 2700 instances of punning in eleven different categories. This figure will undoubtedly exceed 3000 when my cataloguing is completed.

Every type of Shakespearean character from King to ghost plays on words, and they pun in every conceivable situation. Ordinary propriety runs a poor second to verbal wit on Shakespeare's stage.

There is no authoritative, all-binding definition of what a pun is. In the absence of rule, therefore, a compiler's cataloguing of puns will depend upon the severity or latitude of his interpretation. For the purpose of this article Renaissance rhetorical nomenclature has been discarded and a pun has been considered merely as a conscious play on words. A classification breakdown of Shakespeare's puns, with examples and percentages, follows:

DOUBLE ENTENDRE: 44% *MWW*, I.3.42
Fal: My honest lads, I will tell you what I am *about.*
Pist: Two yards, and more. . . . Fal: No quips now, Pistol.

ALLITERATIVE: 16% *CE*, V.1.148
Adr: I *wot* not by *what* strong escape,

HOMONYMOUS: 15% *A&C*, I.1.8
Sooth: In nature's infinite book of secrecy
A little I [eye] can read.

THROWBACK: 8% *MAAN*, I.3.70
John: If I can *cross* him any way, I *bless* myself every way.

HOLDOVER: 7% *TGV*, I.1.119
Pro: Nod-ay? Why, that's *noddy.*
Spe: You mistook, sir. I say she did *nod.*

PARADOX: 3% *RII*, III.3.165
King: Would not this *ill* do *well*? *Well, well,* I see
I talk but idly, and you laugh at me.

BREAK-UP: 2% *TGV*, III.1.280
Spe: What news with your *mastership?*
Lau: With my *master's ship?* Why, it is at sea.

MALAPROP: 2% *MAAN*, III.3.69
Dog: Only get the learned writer to set down our *excommunication.* ["x" = signature of the illiterate at the bottom of a communication.]

REVERSE: 1% *TGV*, II.5.28
Lau: I'll but lean, and my staff *understands* me.
Spe: It *stands under* thee indeed.
Lau: Why, *stand-under* and *under-stand* is all one.

PUNCTUATIONAL: 1% *Oth*, III.1.22
Cas: Dost thou *hear, my honest friend?*
Clo: No. I hear not *your honest friend. I hear you.*

PRONUNCIATIONAL: 1% *IHIV*, II.4.266
Fal: If *reasons* [pronounced *raisins*] were as plentiful as *blackberries* I would give no man a reason upon compulsion, I.

Some concrete conclusions have been reached by a study of the puns in Shakespeare:

1) Plays on words are predominantly heaviest in Act I and diminish with each succeeding act:

I	*II*	*III*	*IV*	*V*
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2) The puns in the "Good" Quartos are 33% more numerous than those found in the "Bad" (*HV, MWW, R&J, Ham,* and *KL*), and are much superior.

Gains made by stressing a study of Shakespeare's puns include:

1) Sense made out of difficult passages.
2) Elizabethan dialects established.
3) Lines more easily recalled to memory.
4) Better acting by understanding *gesture puns.*
5) Greater insight into puzzling characters.
6) Reader's general knowledge greatly increased.
7) Appeal to young readers.

(Mr. O'Hanlon of 4 Clove Lakes Pl., Staten Island, N. Y., wrote a Fordham thesis on the same subject. He hopes to continue at Columbia and will welcome odd examples.)

COLUMBIA'S GLOBE MODEL

Columbia University is planning to exhibit a new Shakespearean Theatre model shortly, says H. W. Wells of the Brander Matthews Dramatic Museum.

How to Organize

A SHAKESPEARE FESTIVAL

THE plays of Shakespeare are a melting pot of humanity and a Shakespeare Festival arranged around them as a school movement will supply cultural entertainment and activity for the entire campus and secure the interest and participation of the surrounding community.

If properly undertaken and executed, the Shakespeare Festival may do more for the reputation of the faculty and student body than the five's, nine's, and eleven's of the Athletic Department. Town and gown cooperation will be strengthened and members of the community as well as local and distant alumni will be given the longed for opportunity to visit or return to the campus and reawaken pride in their Alma Mater.

Impetus for the Festival may come from the English, Drama, or Speech Department, or it might even begin as a Library project. After the initial planning conferences, the elected Chairman and his deputies in the various departments should undertake to carry out assignments built up around the following activities:

DRAMATIC: A popular play. If possible secure some known star for the leading role, or perhaps a former star graduate, now a professional. If a play is impractical, rent one of the fine Shakespearean films available, or arrange for a program of Readings, in costume if possible. Shakespearean puppet shows are very effective.

EDUCATIONAL: A Symposium or Conference of local and visiting professors. Make certain to center the program around popular subjects so that wide appeal will be obtained.

LITERARY AND HISTORICAL: An exhibition of Shakespearean and related materials, displayed if possible in the lobby of the theatre. The resources of the school library should be supplemented with rarities from the public libraries and proper precautions taken to protect them. Museums may be prevailed upon to lend Elizabethan instruments, costumes, art objects, relics, etc. Write to the Folger Library for details of its travelling exhibit. Or borrow a costume worn by some famous actor. Faculty members most likely have collections of modern Shakespearean Playbills, relics of Stratford-upon-Avon, portraits, pictures, busts, rare books, etc. Build or secure for exhibition a model of a Shakespearean theatre.

MUSICAL: A program of Shakespearean music. The Music Department may arrange concerts of Shakespearean operatic and instrumental music; secure local or professional talent known for their Shakespearean music; or arrange choral groups to sing Shakespearean and Elizabethan songs. If none of these are practical, musicales featuring recorded music may be desirable.

PHYSICAL: A program of Elizabethan dances. The Physical Education Department may be able to arrange a series of dances named in Shakespeare's plays.

STUDENT BODY: Quizzes, Dances, Contests. Students may participate in an "Information Please" or similar quiz program with Shakespeare students in the panel. Organize a poetry contest for a Prologue or Epilogue for the Festival play. If a Dance is scheduled serve refreshments at a Mermaid Tavern.

PUBLICITY PROMOTION: Contact the local press. The Feature, Literary, or Amusement Editor will cooperate if the community angle is stressed. Releases should be issued frequently. Do not risk forgetting the editor on the very day he may be looking for fresh feature material. Invite a member of the Press to interview the Festival Chairman. The Art Department may cooperate by making posters. The School paper will most certainly publicize the event. The film companies and puppeteers should be queried for publicity material. The local radio station might cooperate by announcements and perhaps presenting a miniature Festival with faculty and student cooperation. Write to *The Shakespeare Newsletter* for cooperation and to secure national recognition for your Festival.

COMMUNITY: Cooperate with the community. Local Shakespeare Clubs will most certainly want to participate and their advice and cooperation should be solicited. Authorities of neighboring schools and colleges should be encouraged to arrange mass attendance at dramatic performances and other activities.

FINANCIAL: Incidental expenses may be met by soliciting advertising for the Shakespeare Playbill. Admission to the dramatic program should be moderate to secure the widest possible audience. Neighboring schools coming in large groups, to special performances if necessary, should be asked to make a suitable contribution. Expenses need not be great. Faculty and students can do practically everything but make the costumes, house the visiting lecturers, and print the tickets and other promotional literature. If costumes are too great an expense, do Shakespeare in modern dress! A good program should result in a sufficient fund to run bigger and better Festivals.

THE WINTER'S TALE

William Thornton's production of *The Winter's Tale* opens on May 9th at the Presbyterian Labor Temple, 242 E. 14th St., NYC. Free. Write or phone for details.

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A FITTING TRIBUTE: B. Roland Lewis of the University of Utah whose two volume biography of Shakespeare is nearing completion was honored on a full front page of *The Salt Lake Tribune* Magazine section. A biographical article was accompanied by a full color three-quarter portrait measuring 9½"x17½". It was almost like meeting Prof. Lewis in person!

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REVIEW *of* PERIODICALS

PRINCE HAL'S MOTHER

T. M. PEARCE of the University of New Mexico elucidates the passage in *I Henry IV* where Hal mentions his mother by pointing out that although Hal's own mother (Mary Bohun) had died in 1394, Henry IV had married Joanna of Navarre on April 3, 1402, by proxy and wedded her formally less than a year later. Two years ago Prof. Bogorad had said that the phrase meant "go to the devil," and Thomas D. Bowman had replied saying that the expression "ignores the fact of Mary Bohun's death but rather prepares the audience for Hal's developing manhood." Hal condemns the messenger as a fop just as Hotspur condemned the dandy who came from Henry IV to demand the prisoners taken at Holmedon. Prof. Pearce points out that Bogorad takes no notice of the word "back" in the phrase, i.e., "did the messenger come from Hell?" Bowman takes no note of the living mother. As a matter of fact Hal was on good terms with Joanna whose first husband had sheltered Bolingbroke in his exile and had aided Bolingbroke in his return. Hal was therefore sending the messenger back to his "step-mother" who would naturally have been solicitous over her roistering fifteen year old son. ("Shakespeare's Mother Reference, *'I Henry IV'* (II.4.265ff.)" *N. & Q.*, 197:2, pp. 25-6, Jan. 19, 1952.)

SOURCES FOR *RICHARD II*

Taking issue with Prof. Black's assertion that there is not "one scrap" of evidence for a source play for Richard II, and as a supplement to Dover Wilson's arguments *for* such a source play, C. A. GREER points out that the "vague and incomplete" issues raised in that play are evidence that a source play was used. These issues are "(1) the whole Gloucester story; (2) the Abbot's conspiracy; (3) Mowbray's part in the murder of Gloucester; (4) Northumberland's "May it please you, lords, to grant the Common's suit?"; (5) York's "Nor the prevention of poor Bolingbroke about his marriage" and "my disgrace"; (6) Bolingbroke's accusing Bushy and Green for having defiled the Queen; (7) Bolingbroke's reference to "Glendower and his complices"; and (8) Bolingbroke's references to his "trusty brother-in-law." It is not correct to say with Prof. Black that Shakespeare put these in because he had used many sources and that he had more material than he needed. If all of Shakespeare's plays admittedly had hints of superfluous materials, source plays are certainly suggested. Other elements which are alleged to have come from Daniel's *Civil Wars*, and the half of the play for which there is no known source are just the kind of elements which might have appeared in a source play. There is evidence, furthermore, that a source play did exist. ("A Lost Play in the Case of *'Richard II'?*" *Notes and Queries*, 197:2, pp. 24-5, Jan. 19, 1952.)

THE GOLDEN MEAN IN SHAKESPEARE

WILLIAM B. HUNTER, Jr., of Wofford College briefly reviews the critical discussions of Falstaff's character noting that if Falstaff has a heart of gold then Bradley is correct in calling Hal a prig for using him to further his own ends; and that if Falstaff is really evil, Hal is right in rejecting him. A better interpretation should include Hotspur and other characters. Using the Aristotelian *mean*, Hunter points out that Hal's valor is the mean between Hotspur's foolhardiness and Falstaff's cowardice; Hal's liberality is the mean between Hotspur's meanness (in the division of England) and Falstaff's prodigality; Hal's moderation in temper is the mean between "Hotspur's irascibility and Falstaff's utter lack of it"; and Hal's magnanimity is the mean between Hotspur's scorn and Falstaff's greed (for power under King Hal). Hotspur is overcome in Part I and Falstaff rejected in Part II where, indeed, he appears in only two scenes with Hal. The Chief Justice and *justice* and *proportion* now reign supreme. The three plays are not a moral allegory though morality elements survive in them. Falstaff and Hotspur are more interesting at times, but "we must agree with Dr. Johnson, that the Prince is the real hero of both the tragic and comic parts." ("Falstaff," *South Atlantic Quarterly*, L:1, pp. 86-95, Jan. 1951.)

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PERPLEXED OTHELLO

In his dignity before the councilmen, in his decision to make Cassio his lieutenant, and his later decision to remove him, SAMUEL KLIGER of Duke University finds in Othello a "calm, dignity, and judgment" which should be his mainstay for the rest of the play. And when he argues for Desdemona's accompanying him to Cyprus and tells the councilmen that when he can no longer distinguish between his military and his domestic duties "Let housewives make a skillet of my helm" (I.3.273), he again reveals superb judgment and, incidently, the key to the play. Loss of this distinction makes Othello a tragic character. Jealous because he is perplexed, he cannot act with judgment. Jealousy makes him confuse military and domestic affairs. Iago is promised the lieutenancy and Othello can say that "Chaos is come again" (III.3.92), and that his "occupation's gone" (III.3.357) because he has lost Desdemona's love. Desdemona's love *has* made a skillet of his helm, and his end, "perplex'd in the extreme," is that of "one that lov'd not wisely, but too well." ("Othello: The Man of Judgment," *Modern Philology*, XLVIII:4, pp. 221-4, May, 1951.)

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A PRINTER'S ERROR?

A rather ingenious explanation of the appearance of an unknown Hostilius in *Timon of Athens* is explained by FITZROY PYLE who thinks that the name was part of a stage direction "Exit Lucilius." (The "Lucilius" for Lucius was an echo error for "Servilius" made by the folio printer.) Because there was no room on the line where the exit should have been indicated, the *exit* was put on one line and *Lucilius* below it. The crossing of the "x" in *Exit* made the word below look like Hostilius which the printer set as the character being addressed in the next line. ("Hostilius: *'Timon of Athens,'* III.2.70," *Notes and Queries*, 197.3, pp. 48-9, Feb. 2, 1952.)

THE 1745 SHAKESPEARE

As the result of a very thorough analysis, ARTHUR SHERBO of the University of Illinois takes issue with Giles Dawson and disagrees with the latter's attribution of the 1745 edition of Shakespeare to Warburton. This anonymous edition was issued by Tonson in reprisal for the Oxford edition of Shakespeare edited in 1744 by Sir Thomas Hanmer. Its purpose was to point out "the many alterations that Hanmer had made in the text" and to assign credit to others for emendations silently made by Hanmer. An analysis of extant materials make it evident that the editor was not Warburton, but that Warburton had given him access to some of his own emendations. ("Warburton and the 1745 *Shakespeare*," *Journal of English and Germanic Philology*, LI:1, pp. 71-82, Jan. 1952.)

SHAKESPEARE IN GERMANY

The influence of Shakespeare on Heinrich von Kleist's *Zerbrochene Krug* (*SNL*, I:4:11) is further investigated by JOHN T. KRUMPELMANN of Louisiana State University who now notes that the Falstaffian portions of *Henry IV* and the *Merry Wives* were a pervasive influence. The fact that the serious portions of Shakespeare were avoided completely indicates that the imitation was conscious. Kleist imitated Shakespeare's invention of names, characterization, rhetoric, and incidents such as Falstaff's escape with a beating in *MWW*, his method of recruiting in *IHIV*, etc. Schlegel's translation of *IHIV* and Eschenburg's translation of the *Merry Wives* were used, in addition to possible glances at the English originals. ("Shakespeare's Falstaff Dramas and Kleist's 'Zerbrochener Krug'," *Modern Language Q.*, XII:4, pp. 462-72, Dec. 1951.)

WORD MAGIC

ARNOLD STEIN of the University of Washington notes that Macbeth's command of language enables him to "enter into the spirit of black magic" with the witches, to speak to himself with the "discourse of reason," and to use this gift of "self-hypnosis"—for he does not use this power on others—to accomplish his designs. ". . . the power of words could keep him, for a time, from doing evil; or help to do evil; but not to do good." Although Macbeth continues to depend on his word magic, he loses his faith in his power. He "has misused and perverted his gift of eloquence as he has misued his gift of a moral nature." In the end, he must "renounce both words and reason while he winds through the desparate logic of action clinging without hope to the distorted and disguised dependence on words, the verbal charms." ("Macbeth and Word Magic," *Sewanee Review*, LIX:2, pp. 271-84, Spring, 1951.)

SHAKESPEARE'S WELLERISMS

ARCHER TAYLOR of the University of California has discovered in a rarely consulted German periodical [*Die deutschen Mundarten*, 1877] an article by Edmund Hofer which gives a brief list of Wellerisms used by Shakespeare. They are: "At hand, quoth pickpurse," and "Rivo, says the drunkard," (*IHIV*, II.1.53, II.4.24); "Fly pride, says the peacock," (*CE*, IV.3.81); "For what says Quinapalus: Better a witty fool than a foolish wit," (*TN*, 1.5.35); and "Go by, says Jeronimus," (*Shrew*, Ind. 10). Perhaps another example is, "One that thinks a man always going to bed and says: God give you good rest," (*CE*, IV.3.32). There may be further examples of "this curious proverbial type." ("Shakespeare's Wellerisms," *Southern Folklore Q.*, XV:2, p. 270, June, 1951.)